

# FAMOUS MONSTERS

NOVEMBER 35c

READ  
ABOUT  
THE MAN  
WHO SAW  
KING  
KONG  
90  
TIMES!

... PAGE 34



LON CHANEY in  
LONDON AFTER MIDNIGHT



Hi! I came  
in a package  
marked "Do Not  
Unwrap Till Kharis-mass"!  
But YOU will see more  
of me (John Burke)  
in this issue of  
**FAMOUS MONSTERS.**



# WEIRD AWARD

Historic Moment in Monsterdom as Horror Heads meet:

JAMES H. NICHOLSON, left, President of American-International Pictures of Hollywood and JAMES WARREN, Publisher of FAMOUS MONSTERS, come together in New York City for the Presentation of the Famous Monsters Magazine Producers Award for the horror hit of 1962—THE PIT AND THE PENDULUM.

Who will win the coveted honor in 1963? Watch this space!





PRIZES this issue to CHARLES P. JOHNSON of Omaha, Neb.; ELLIS KENDRICK of Warrensburg, Mo.; ALLEN WHITE of Estill Springs, Tenn.; and CHARLES PELTZ of London, England; for letters & literature (newspaper clippings, etc.) Above & Beyond the Call of Duty.

#### JOSE CAN YOU SEE



• Jose Roger Mass to whom this issue is gratefully dedicated for his great MASS of filmletter made available for our future issues.

• Excerpts from an exceptional 6800 word letter:

No. 10—Reasonable criticisms, high quality writing & fine ideas, what we have come to expect from Robert Bloch, in his "Menace, Any one?" But "The Son of Mad Labs" stunk! No. 11—Really appreciated Jim Warren's reply to Sidney Brown: it brought out FJA as he really is in the field of science fiction, horror & phantasy, "Son of Mr. Monster" (Chaney Jr.) a very good article. Particularly appreciated: the complete list of JENKILL & HYDE films. Scogamillio's article on the Poe pictures was great, containing amazing information of many films I had never even heard of. No. 12—Great cover! Inside Darkest Acula, favoring the good & criticizing

the poor, welcome. Condensation of THE THING skillful. No. 13—Monsters in Review fine, inspiring me to keep records of all the different types of fotos in your mag. Preview of MAGIC SWORD great. First chapter of Rocket to the Rue Morgue makes it appear Wendayne Wahnman certainly is the leading female authority on imagi-movies. Lee Chaney Shall Not Die! was one of your finest ideas. Kongaroo Meets Robert Bloch was a very interesting "debate" in a sense. No. 14—Inside Ackerman a fine addition; when I read it I feel as tho FJA is talking to me. Article on Bert I. Gordon one of the best on him I have ever read. Picture of the 1d from FORBIDDEN PLANET was great. No. 15—Thanks for Gray Daniels' criticisms of TEENAGE ZOMBIES and INCREDIBLE PETRIFIED WORLD, two definitely grade-Z pictures. Tin Age Robot was filled with those mind-crogling puns & sick humor. Return of the Burn—once was enuf. INVASION OF THE BODY SNATCHERS review gave good credit to a fine movie. No. 16—Clown at Midnight superb! Your best article to date. Bloch's writing wonderful, Ack's fotos fabulous! No. 17—Conclusion of Clown at Midnight almost as good as part 1. Anecdote about Glenn Strange's "peak" performance the kind of humor in your magazine I don't mind. Dick Smith foto-article on creation of Donan Gray xint. Lionel Atwill foto in Hidden Horrors xint. No. 18—Scoop foto of MR. SAR-DONICUS great. Thanks so much for FJA's thots on new CABINET OF CALIGARI. Reviews on the COLOSSAL MAN films honest, fotos fine. The prize-winning amateur make-ups were great. YEARSDON—You picked out the very best articles from your first 6 issues. No. 19—Shape of Things Ahead best news dept. yet! TALES OF TERROR preview & fotos great, ditto Prehistoric Story. Thank, Mr. Ackerman, for your comments on the 2d LDST WORLD. Lugosi & Lorre great. Here are some things I would like to see in future issues: More Bloch (leaver fear), more Gid Scogamillio (we hear), old German films with fotos (see METROPOLIS feature in SPACE-MEN No. 6), a list of imagi-movies with info on the works they were derived from (author, publisher, if in print, etc.), biographies on such personalities as Owingt Frye, James Nicholson, Conrad Veidt, Tor Johnson, Christopher Lee, Claude Rains, John Carradine (greatest preat) and Forrest J Ackerman (Newart THE PTA, PGD, FBI & JFK wldn't permit it). My opinion of the new CALIGARI: a haunting journey thru the mind of a woman going thru bizarre traumatic horrors

but would not be understood or appreciated by the emotionally immature or children.

CHARLES P. JOHNSON  
OMAHA, NEB.

• If there's room in the Fang Mail dept. nexttime we'll include Charles' essay on Sleaz Monsters 1955-'60.

#### KENDRICK CAPTURE TRIFFIDS!



First Picture of the Man-Killing Mobils Plants from THE DAY OF THE TRIFFIDS, submitted by reader ELLIS KENDRICK who writes to share this preview info with FM's audience:

Most of mankind is blinded by a world-wide  
continued on page 6

# FAMOUS MONSTERS

NOV. 1962  
Vol. 4 No. 5

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## FAMOUS MONSTERS

Vol. 4, No. 5, Published bimonthly by  
Control Publications, Inc., Editorial Admin-  
istrative and Subscription Office at 1536 S.  
Washington Lane, Philadelphia 26, Pa.  
Second-Class post privileges authorized at  
Philadelphia, Penna., with additional entry  
at Berkeley, Calif.

Printed in U.S.A. Some contents copy-  
righted © 1962 by Control Publications, Inc.

Subscription: 1 Year \$2.00 in the U.S. and  
Canada, elsewhere \$3.00. Contributions  
are invited provided return postage is un-  
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**CREDITS & ACKNOWLEDGMENTS:** Frank Cox,  
Ray Russell, Walter J. Deagberry, Warren  
Suter, The Billingshops, J. Fawcett Johnson,  
Don Glut, Ray Harryhausen, Bob Hoffman,  
David Johnson, Andy Linden, Glen Os-  
borne and Bob. T. Kline.

COVER: This issue, a classic—  
**LON CHANEY, Sr.**, as he  
appeared in **LONDON AFTER  
MIDNIGHT**. By **BASIL GOGOS**.



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meteor flash and as an aftermath of the great celestial flora a species of plants metastasizes into an ambulatory army. Death-dealing plants on the march, seeking a terror-stricken blinded enemy—man! Miraculously spared their vision are Howard Keel, an American seaman, and Janina Faye, a 13-year-old schoolgirl, and together from London they escape to Franco. There, the pair helps Nicole Maurey turn her large home into a refuge for blind villagers—but the Trifids soon appear and drive them on to Spain! Believing his own body to be the magnet which attracts these lethal plants, Keel stakes his life on a hunch and acts as a decoy to draw the myriads of mobile plant-monsters in endless columns after his car. Like a veritable Pied Piper on wheels, Keel leads the killer plants to the edge of the sea and the audience to the edge of their seats . . . in CinemaScope & Eastman-color.

#### LITTEST MONSTER?



● **BRUCE BIRKEL** of Covelo, Calif., who's just about 3' 3" tall and says he owes all his interest in monsters to a friend, Allen Hughes.

#### WILD!

I was quite impressed with a film I saw as a second feature with all the titles chopped off and only the obviously inaccurate title **WILD WOMEN** clipped on. Seeing it in a strange nearly empty theater may have helped the impression; anyway, I was looking for some clue as to what it actually was and finally found it in **FM**: thanks for the still from **WHITE ZOMBIE**! Congratulations, also, on the finest set of stills from classic horror films ever to appear together: these four part 1 of **THE CLOWN AT MIDNIGHT**. Bloch's article took on new dimensions. Stills from the German silents are particularly interesting to me. I am curious as to when the well of original **CALIGARI** stills will run dry: I have almost never seen a duplication and had never seen the one you used. I'd be interested in seeing stills from **THE DYBBUK**; why slight it and give **THE GOLEM** so much space?

**JOHN BENSON**  
PHILA., PENNA.

● Because (a) there have been four **GOLEMS** and only one **DYBBUK**; (b) the **DYBBUK** was disappointing & a bore with far less visual fast-taste content than any of the many **GOLEMS**; (c) and in any event, even if there were much to say or show about **THE DYBBUK**, stills from it are as rare as eelgrass of the moon in Transylvania.

#### THE CLOWN AT MIDNIGHT

Mr. Bloch is so critical that there wouldn't be any more science-fiction fantasy films if everyone else shared his opinions. If there is the least little bit of horror thrown in a sci-fi film to create interest Bloch immediately labels it an s.f. horror film and throws it out the window. **SION OF THE BODY SNATCHERS**, **MAN FROM PLANET X**, **Gill Man** series and **CREATURE WITH THE ATOM BRAIN** can be labeled like this; I think they were meant to be in that category. But really good scientific films that were meant to be straight s.f. like **BEAST FROM 20,000 FATHOMS**, **WAR OF THE WORLDS** and **WHEN WORLDS COLLIDE** I use Bloch's own examples cannot fall into this category. **BEAST FROM 20,000 FATHOMS** I suppose would fall into type "Look out, boys, the monster is loose!" The **Beast** had a science fictional resurrection in the Arctic and the whole background of the film had s.f. explanations hovering over it. Now comes the presence of the monster and the threat against humanity. Can't s.f. enter here just as it did in John Campbell's classic science fiction story "Who Goes There?" Mr. Bloch might say at this point that movies can't be compared with books. I don't think so. I think, done right, motion pictures can be just as effective as novels. I would like to know what Bloch thinks of some of the new s.f. films like **MYSTERIOUS ISLAND**, **JOURNEY TO THE CENTER OF THE EARTH**, **20,000 LEAGUES UNDER THE SEA**, **THE TIME MACHINE** and **MASTER OF THE WORLD**.

About horror movies Bloch says a surprisingly small number are produced as "shockers," too many are "vehicles" for an actor and too many are "gimmick" movies where the horror element serves as a foil for questionable comedy. I agree with all statements to a degree but again think Bloch is too critical. Certainly there have been many movies produced to make money and not shocks. Many are gimmick movies but I think this type was created in the last few years. American-International when it was beginning made nothing but this type of horror & sci-fi movie, cheap pictures which nevertheless paid off like **AMAZING COLOSSAL MAN**, **ATTACK OF THE PUPPET PEOPLE**, **THE SPIDER**, **HOW TO MAKE A MONSTER** and **I WAS A TEENAGE FRANKENSTEIN**. But now they are 7 years old and producing the really good horror movies such as **HOUSE OF USHER**, **PIT & PENDULUM**, **TALES OF TERROR**, and sci-fi like **MASTER OF THE WORLD** and **WHEN THE SLEEPER WAKES**. It seems as tho the cheapies were only used as steppingstones to goodies. Saying horror movies are vehicles for an actor was correct during the 30s & 40s but I don't believe this is done at all now. Vincent Price & Christopher Lee are the only new, good horror actors today and anyone can see their movies do not fall into this category. I agree with Bloch completely about the censoring of horror films; doing this would certainly take away a desired feeling that was purposely and with good reason put into the film. I have the same opinion about Cheney Sr., Karloff, Lorré & Chaney Jr. as Mr. Bloch but must say what he says about Lugosi and **DRACULA** is questionable. I think Lugosi portrayed a true monster-land of the supernatural world just as Bram Stoker in his classic novel described the vampire. In conclusion I would like to say that horror movies are going into a new era. "Thrillers" are being made this year than in the last 20 years and precisely all promise to be very good. All have good budgets, good writers, good directors and com-

petent acting. Vincent Price, a tremendous actor, is the Boris Karloff of this new era. He & Edgar Allan Poe have started the trend. It is going on from there. The last thing I would like to say is if Robert Bloch is still doubtful about the horror movies put out now he should make it a point not to miss **THE INNOCENTS**. This in my opinion is one of the best "thrillers" ever made. I don't think even the critical Mr. Bloch could say anything against this film.

**ROBERT WOODS**  
GARDEN CITY, MICH.

#### THE TERRIBLE KLIMESAUROS



● **BOB KLIME** of Sherman Oaks, Calif., submits the above sketch which he says was inspired by ear-jump-for-joy features about real monsters. **The Prehistoric Story**, part 1 of which appeared last issue and part 2 of which will return next. Bob, by the way, is only 15, a fact which we emphasize to point up the excellence of his artwork.

#### THE LORE OF LORRÉ


● **DANIEL JENNINGS** of Narrarwood, Monster Medal Maker, sawtooth & horror artist, phoned FJA to say one Larra movie had been left out of the Patar Patar Story: **MY FAVORITE BRUNETTE** with Bob Hope.

● A request from your Editor, and I sincerely mean it: please send me more snapshots of yourselves. I know it's an impossible goal to see a picture of every one of my half a million or so readers but if each of you approximately 300 writers who send in a letter each issue would include a foto, why in practically no time at all (as the tower leaves fall) I'd have seen all of your kerpys smiling—fess?! It should take only something like 270 years to cover all of you, and covering all of you is probably just what I should do.

—FJA

Want to write us? (As if we could stop you!) Address your comments, criticisms, compliments and questions to—

**DEAD LETTER DEPARTMENT**  
**FAMOUS MONSTERS**  
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Philadelphia 38 Pa.



# Sight for Sore Eyes

Pupils! Keep your orbs open for the fantastic films announced on the following pages. These forthcoming attractions are eye-astonishing, to say the least; and to say the most—well, you won't sleep a wink!



Fugitives from our composite magazine **SPACEMEN** are these "stars" of **THE INVASION OF THE STAR CREATURES** (American-International).

This moe lets out a shriek heard atop the Eiffel Tower when this awful eye-ful horror gives him the cold shoulder. (Wouldn't you get the shoulder shudders too if an extra eye suddenly grew on you?) From **THE MANSTER**, now playleg in some parts of the country and originally known as **THE SPLIT**. (Columbia)



**DO YOUR EYES ACHE FROM SEARCHING THE MOVIE AD SECTION OF THE NEWSPAPER FOR NEW FANTASY FILMS? DO THEY THREATEN TO JUMP OUT OF THEIR SOCKETS LIKE RUNAWAY ROCKETS? THEN EITHER USE DR. GRUE'S FAMOUS GLUES OR—YOUR BEST BET YET—RIGHT HERE & NOW LOOK THRU CLARE VOYANT'S EYES AT THE SHAPE OF THINGS TO COME . . .**

EYE have it on the word of my publisher himself—telephoned me 3000 miles from New York—that while the President of American-International Pictures was in his (Jim Warren's) city recently he (Jim Nicholson) revealed the name of his next horror classic, the one which, come Halloween, our Contest Winner Val Warren will be flown to Hollywood to personally play a part in!

Val may well consider himself the luckiest **FAMOUS MONSTER** reader ever born (altho luck really had nothing to do with it—it was talent) for he will appear in a picture with—

Peter Lorre!

Vincent Price!

And maybe, even, Boris Karloff!

Once, many years ago, Karloff made the picture with his old slaymate, when Bela Lugosi was still alive. He appeared in 2 make-ups: one bearded, the other with a wrinkled, dead-eyed, partially paralyzed face. Clues enough for you horror experts to recognize it?

Quoth Edgar Allan Poe, **THE RAVEN**—forevermore!

## things are looking black

Herman Cohen's **HORRORS OF THE BLACK MUSEUM** put him in the black in a big way so, in color and CinemaScope in October he's going to start filming an original terror tale titled **BLACK ZOO**.

Hammer Films has signed Richard Matheson, the incredible shrinking man (he shrank away from the pit & the pendulum in the cellar of the house of usher); Richard Matheson to give the world its greatest **NIGHTMARE**.

**THE OLD DARK HOUSE** will be around by Halloween, Wm. Castle told me when I ran into him recently at the preview



# A FAMOUS MONSTERS EXCLUSIVE PHOTO!

Will the strongest man in the world meet his match in the attack of the blood-thirsty skeletal creatures of **VAMPIRES vs. HERCULES?** Produced in Italy — starring Christopher Lee.





## LON CHANEY SHALL NOT DIE!

San of Mr. Wu!

In our very first issue Lon Chaney was seen in one of his most remarkable make-ups as the incredibly ancient, hollow-cheeked, brittle, almost mummified Oriental Mandarin.

By popular demand, the fascinating foto of Chaney was repeated in our recent YEAR-BOOK.

Now we bring you a first look in our pages at "the greatest make-up artist of the ages" in his Chinese role as his own son.

MR. WU was released in 1927, just 3 years before Lon Chaney departed for the Realm of Eternal Inspiration.

of an amusing Vernesque whimsy called **STOWAWAY IN THE SKY**.

Lightening up the dark scene a bit, Jules Verne's **LIGHTHOUSE AT WORLD'S END** will be made in France.

## hands of horror

Here are previews of 2 shockers you'll want to keep "handy":

### HAND OF DEATH

Starring John Agar as the Indestructible Inhuman Terror who Threatens the World.

Story: Alex Marsh (Agar) is a young scientist dedicated to discovering a way to save humanity from the doom of nuclear warfare hanging over all our heads.

Working in an isolated laboratory, Marsh develops a deadly gas, a potent vapor whose molecules will paralyze a person and render the mind susceptible to suggestion.

In mixing the highly dangerous chemicals in the formula for the hypnotic gas, Marsh has an accident, as a result of which he is very ill for several days. When his assistant returns from a brief vacation and comes to his aid, Marsh lays his hand on his arm and both are astonished when the mere touch produces a sinister black mark.

In a short time the assistant dies!

Marsh now realizes that altho he is immune to death, death is in his very hands, his slightest touch. (Like the hands of Karloff in **THE INVISIBLE RAY**. That's the way he killed Lugosi.) So Marsh destroys his scientific equipment and returns to civilization to consult an old friend, Dr. Ramsey, to try to find an antidote. On the way he accidentally kills 2 other people by his lethal touch.

Step by step Marsh undergoes a horrible transformation until in the end he is a completely hideous sun-demon type monster.

### HANDS OF A STRANGER

Story: Dr. Gil Harding (Paul Lukather) decides in an emergency that the only way to save the hands of pianist Vernon Paris (James Stapleton), which has just been mangled beyond use in a taxi accident, is to attempt a *transplant*. Unfortunately, the only hands readily available are those of a murdered man.

Powerful new hands are affixed to the unconscious Paris' wrists and in time the graft proves successful. But while the operation succeeded some strange mental quirk develop in Paris as a result of his new hands.



Hottest new horror from Mexico is the Melting Man, star of stage, screen & tallow-vision.



**Scientist's twisted wife gets down on her Japan-knees to beg her husband to make her beautiful again in *THE MANSTER*.**

Before the film has ended, Paris has: caused his girlfriend to become a human torch . . . been instrumental in the death of a young boy . . . murdered a doctor and his fiancée . . . and become himself a maniac.

Sangster & Carreras strike again, their latest production for Hammer Films being *MANIAC*.

Other weirdies, whackies & wonder stories to watch for are: *JOURNEY INTO THE UNKNOWN* and *DEPTHS OF THE UNKNOWN*.

*BLEAK HOUSE* . . . *BLACK DOOR* . . . *WAX DOLL* . . . *THE CHILDREN* . . . *THE HAUNTED VILLAGE* . . . *THEY* . . . *SON OF FLUBBER* . . . *MAGIC CARPET* (with Oscar Homolka) . . . *OFF ON A MAGIC CARPET* (Bert I. Gordon project) . . . Bert Gordon's first sci-fi comedy,

as yet unnamed but interplanetary in nature . . . *SEANCE ON A WET AFTER-NOON*.

*THE SMASHMASTER* . . . *THE BIRDS* . . . *JASON AND THE GOLDEN FLEECE* (Harryhausen) . . . *THE NIGHT CRAWLERS* . . . *BARAN* . . . *FANTASTIC VOYAGE* . . . *THE DAMNED* . . . *THE AVENGER* . . . *THE MAN WITH X-RAY EYES* . . . *THE BRAIN* (Donovan's) . . . *WHEN THE SLEEPER AWAKES* . . . *GORATH* . . . *THE SECRET WORLD OF DR. LAO* . . . *SPACE-RAID 63* . . . *THE DEVIL'S MESSENGER* . . . Ray Bradbury's *FAHRENHEIT 451* . . . *THE LAST WAR* . . . *MASK OF THE RED DEATH* . . . *BATTLE BEYOND THE SUN* . . . and *THE RETURN OF MR. H*

**END**



**The New Phantom! Phantom No. 3, Herbert Lam, takes his place alongside those previous Opera  
haunters Lon Chaney & Claude Rains in this new Universal thriller!**

HIS LIFE HAS BEEN EXCITING, COLORFUL. HIS FUTURE IS UNLIMITED. HERE NOW, AT LAST, IS JOHN CARRADINE'S STORY TO THRILL AND INSPIRE YOU . . .

# Carradine!

John Carradine has been acclaimed as one of the finest actors alive today. On a wintery February 5 in the year 1906, he entered the world as Richmond Reed Carradine. His father was a noted poet, attorney, painter and Associated Press correspondent and his mother gained fame as a brilliant New York surgeon.

"Almost every truly great actor I've met in over 30 years in the theatre came from a family with artistic talent," Carradine said recently. "The accident of birth alone, however, does not make an actor, painter or doctor. It merely strengthens the odds that that person can succeed if he applies himself to the task with determination and perseverance."

He attended primary grades in Peekskill and Kingston, N.Y. schools. One day, during a summer vacation, he went on a scout-ing trip to the Catskill Mountains with

some of his friends. While there, he experienced the most terrifying event of his life, one well-suited as a scene in a suspense movie of his own.

"A crew had just finished working on the road and there were boxes of dynamite lying at intervals along each side," he remembered as a slight shudder crept into his voice. "Without any warning, an electrical storm blew up and the sky was suddenly filled with lightning."

So a group of young boys were forced to walk up a long, winding mountain road, their hearts pounding with the knowledge that, any minute, a stray bolt of lightning might lash down out of the heavens and ignite the dangerous explosives.

Carradine doesn't know how his friends and he ever escaped sudden death that terrible day.

During his high school years, he took advanced courses to prepare for his higher education as well as participating in track and football. Then he went on to study at the Graphic Art School in Philadelphia with the distinct notion of becoming a sculptor.

But, one night, he sat through a performance of "A Merchant of Venice" starring Robert Mantell. "He was the greatest living Shakespearean actor at that time," he said. "I was so impressed with his ability that I decided this was what I wanted to do."

Carradine made his theatrical debut in 1929 with a Shakespearean stock company in a New Orleans theatre. He credits much of his later success to a thorough knowledge of the classic author's literature.

"Shakespeare's immortal works are the best training ground for an actor," he said. "Understanding of these words automatically leads to a better understanding of one's self, hence, competence in one's chosen field."



Famed actor John Carradine glances at **FAMOUS MONSTERS** and has his fantasy-film past brought back to him. Carradine is currently starred in Broadway's hit show, **A FUNNY THING HAPPENED ON THE WAY TO THE FORUM**.



article by **ROGER ELWOOD**

Roger Elwood is a talented young reporter for the Atlantic City, N.J. Press. A great fan of horror films, he has an extensive library of books and magazines dealing with the supernatural and studies **FAMOUS MONSTERS** constantly. In his spare time he interviews television & motion picture personalities.





John Carradine is entranced by "The Most Happy Bela" as lovely young victim, Wanda McKay is brought on the scene—Manogram's 1944 VOODOO MAN.

In 1929, he went to Hollywood where the only job he could land was as a set designer for Cecil B. DeMille. During that same year, he appeared in "The Geisha" at the Vine Street Theatre, progressing during rehearsals from bass in the chorus to the character lead.

He worked the following season with horror king Boris Karloff in "Window Panes," a play in Los Angeles. He also produced and directed "Richard III" in which he performed the title role.

## wow, it's here at last!

Then a long-awaited dream became reality when he made his first motion picture as Zeke in "Tol'able David." (a 1930 remake of the silent classic).

"When I stepped in front of the camera,

I would have been completely at ease if it had not been for the director," he said softly. "I was very snooty about movies, having been on the stage so long. But I needed the money all right. However, the director was very stern and tough and it was hard for me to break away from old habits."

The next few years saw him doing an assortment of classics at various theatres in and around the Los Angeles area. In 1934, he resumed his film career "with a small role in 'The Invisible Man.' Claude Rains was excellent in that one," Carradine commented.

Prior to this, he became familiar with the techniques of horror and suspense when "Dracula" was first released. "To many it was a new, exciting idea. I had read the book as a boy and I knew Bram Stoker, the author, was a very educated man. When I



It's the REVENGE OF THE ZOMBIES for scientist Carradine, who's a bit outnumbered in this 1943 Monogrammer.

saw Bela Lugosi in the role, I thought he did extremely well, though I realized the producers had taken liberties with the original.

"I did believe, however, that 'Frankenstein' was, from all aspects, a truly superior film. It had good direction, a nice script and wonderful photography."

## voodoo and zombies

During the 1940's, he appeared in a host of horror films. One of these was "Revenge of the Zombies," a story about a man who creates a race of super-humans. In the end, they turn against him because he forgot to give them the emotions of love and compassion.

The same year, he did "Captive Wild Woman" for director Edward Dmytryk,

who later went on to do films such as "The Young Lions" and "Walk on the Wild Side."

"Captive Wild Woman" warranted two sequels, "Jungle Woman" and "Jungle Captive" but Carradine did not appear in either of them.

In 1944, he scored brilliantly in the shock category. One hit was "Voodoo Man" with Bela Lugosi (Carradine and the late Lugosi were very good friends until the latter's untimely death). This effort was the story of a man who tries to bring his dead wife back to life by trapping young women and experimenting with transferring their vital energies to his beloved's cold corpse.

Carradine was an assistant who helped herd the beauties into Lugosi's eerie experimentation chambers.

"Return of the Ape Man" again paired





United Artists were John Carradine and Tar Johnson as they joined Rathbone, Tamiroff, Chaney Jr. and Lugosi in **THE BLACK SLEEP** (1956).

Big John takes in view of dead wife, Veda Ann Borg in **REVENGE OF THE ZOMBIES**. 1946's **FACE OF MARBLE** also cost him as a scienti-fend trying to bring the dead back to life.



the two actors. Once more, Lugosi was a mad scientist but our pity is reserved for Carradine, whose brain is used to civilize a prehistoric caveman.

## reincarnation of evil

Next came "The Mummy's Ghost" which gave Carradine an opportunity to star with another fine actor, Lon Chaney Jr. In this one, the producers had the Mummy taking a cruise to America so he could search for the reincarnation of his ancient love.

Then a landmark was born! As "Bluebeard," Carradine received an unusual amount of critical praise. Rated as above average for a film of this type, it gave him a chance to create a portrayal still remembered as one of his finest. One critic said: "A suspenseful thriller. Carradine is restrained and very good."

The year 1945 greeted him with only two horror pictures. The first was "House of Frankenstein." The rest of the cast included such professionals as Boris Karloff (also a close friend of his), the late George Zucco, J. Carroll Naish and Glenn Strange as Frankenstein, of course!

A sequel followed within a few months. This time around it was "House of Dracula."

## beware—the half human!

In the past 17 years, Carradine has been in few horror films. They include: "The Unearthly" (a Republic chiller casting him again as a mad scientist), "The Incredible Petrified World" (another mad scientist), "Half Human" (still another scientist!!!) and "The Black Sleep" with Basil Rathbone, Akim Tamiroff, Bela Lugosi and Lon Chaney Jr.

Carradine has not attempted any similar movies recently. The only way he would make another is "if the producers paid me a great deal of money." Even then, he doubts if he would accept any offers.

Indeed, it is only fair and just to say that John Carradine is not known exclusively for these films. Millions can vividly recall him as the fanatical police sergeant in "Prisoner of Shark Island," the story of Dr. Samuel Mudd, who treated John Wilkes Booth for gunshot wounds.

Others remember Carradine in John Ford's classic Western, "Stagecoach." He was also in "Jesse James," "Return of Jesse James," "Thunder Pass," "Stranger on



Dr. Karloff threatens "Dracula" Carradine with a well-dane stake unless he pays his rent on the HOUSE OF FRANKENSTEIN.



In 1945 Universal crowned Carradine "King of the Vampires" as he was given the keys to the HOUSE OF DRACULA.

Dr. Drury knows all too well that behind those bandages lies an empty Jon Mall in **INVISIBLE MAN'S REVENGE**.



Horseback," "The Kentuckian," "Hidden Guns," "Johnny Guitar," and "The Man Who Shot Liberty Valance."

For a while, changing to a comedy vein, he guest starred in eight Red Skelton television shows and was almost mistaken for a regular on that series. He has also done episodes for "Thriller," "Death Valley Days," "Bonanza" and "Navy Log."

Included in his credits are parts in quite a few adventure and costume dramas, such as: "Captains Courageous" ("My favorite film," he said), "Desert Sands," "Captain Kidd," "Of Human Bondage" and many, many others.

Carradine was signed for "Around the World in 80 Days," "The Ten Commandments," and "Story of Mankind," each an expensively made, Technicolor motion picture of epic proportions. The first two received separate Academy Awards as the "Best Picture" in the different years they were released.

Regardless of the quality of his horror films, (several like "Bluebeard" have been well-rated) his fine acting has remained consistent. Whether it be a mad scientist or merely a normal person sucked cruelly into the grinding wheels of fate, he has shown a certain amount of inherent dignity which has prevailed through his career.

## Carradine speaks to you!

Despite hardships and disappointments, he has forged ahead in his chosen profession. "My advice to youngsters who want to act," he said, "is for them to go to college, get a good classical education and study the humanities as often as possible. If someone can be discouraged from acting, in the theatre or films, then he *should* be discouraged for his own good—acting isn't for him."

Known by children all over the world as well as adults who realize the magnitude of his wonderful abilities, he can very well sit back and review his life to date with a deep sense of satisfaction. However, he is not this type of person. He seeks constantly to improve himself, with the precious hope that in some small way, he will assist in lifting the standards of the theatre he loves so dearly.

From a struggling young man, to a successful actor. John Carradine has matured into someone wise with the lessons of experience, and skilled with the tools of his trade.

**END**



It looks like the one and only Crash Corrigan, in his custom ape-suit, who's threatening our champion in Universal's CAPTIVE WILD WOMAN.

# YOU AXED FOR IT!

This is YOUR department. Just address your request to Dept. UX4, 1426 E. Washington Lane, Philadel-

phio 38, Penna., and then look sharp in future *FM*s for your nome & the scene you want to see ogoin.



For MR. & MRS. LOUIS GARFINKLE, this little-known foto of Cameron Mitchell as the scor-face of *AS THE SEA RAGES* (Columbia 1960). A strange thing this is that in our Mystery Photo this issue you can see Com as he really looks, looking at a man who looks just a little worse off than Com looks here!



Another look of Luno, the Vampiro of the last generation, as she menaced the leading man in *MARK OF THE VAMPIRE*. Her real nome was Carol Borland and she is brought back at the request of EDYTHE DEVINNEY.



Blacky LeGoen makes a comeback in **REVENGE OF THE CREATURE** at the request of **KENNY GREEN, MARC OLMSTED & MURRAY KAUFMAN.**



The Most Frightened Girl on Earth is seen again as a Martian's weird arm is felt on her shoulder in **WAR OF THE WORLDS**. We're sure thousands of you will share the thrill with **STEVEN BLAIR, DREW MILLER** and **JOHN GILBERT** (of England!) who requested the foto.



Mr. Vampire Himself, in an offbeat role as mad man of *THE PHANTOM SHIP* for ELLEN POLLON, BILL OBBAGY & DIAN GIRARD.



A snake preview of American-International's *REP-TILICUS*, requested by BARBARA NESSIM.



Unwelcome boorder is this South of the Border *Frankenstein* in *EL CASTILLO DE LOS MONSTRUOS* (*THE CASTLE OF THE MONSTROUS*), for AL MORGAN.



"The Monster" was the name of the original story.

World-famous author Stephen Crane wrote it around the turn of the century.

The feminine lead was Bettye Ackerman (no relation to FJA).

A fiend of fate seared his face into a grotesque mask . . . turning him into a hunted thing . . . making him run like a wounded beast before the unreasoning hate of a fear-stricken town! So screamed the ads.

Suspense Thriller of the Thing that could happen in your town.

Who would dare to lift the mask?

Who could look and be the same?

This one stumped Stephen Jochsberger who sent it in for identification but not your editor who will reveal the name of the film next issue to those of

you who do not recognize it.

Mystery Man of p. 37 last issue was the late matinee idol, one of the screen's handsomest leading men and the actor who portrayed a silent version of

DR. JEKYLL & MR. HYDE—John Barrymore! (photo, right)



# MYSTERY PHOTO

## DEPARTMENT



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**Out of the Florida Largo comes a new Manbeast,  
a Creature half School Teacher, Half Human.  
Read—at your own risk—the Johnny Burke Story!**

# LURK ~~BURKE~~ LURK

By day he's John O. Burke, science instructor at the University of Florida, major in biology, Bachelor of Science, married, father of four.

But by nite!—ah, when the sun has set and the TV set has inspired him with reruns of the early Karloff, Lugosi & Chaney Jr. thrillers, then this mild meek mastermind of scienceville retires to his "mad lab" and emerges made up as the star of TV station WSUN's "NIGHTMARE" show, seen in the St. Petersburg-Tampa area.

On camera he portrays

a Mummy!

a Werewolf!

the Phantom of the Opera!

"I never know who—or what—Johnny will be next," shudders his wife.

His children think their pop has an awful lot of awfully peculiar friends: men with fangs, red eyes, bushy hair, livid scars, hunched backs . . .

## **his ambition: creature career**

"I don't feel that I'm too old to start a new career," says Johnny, "and I would like very much to achieve a position of entertaining via motion pictures, TV or stage. Altho anything that has held a man in its thrall for more than 15 years can hardly be called new, so I guess I'm really still trying for the one career I want most."

Johnny Burke did not become a beastman over nite. The "bug" bit him in the mid-30s, when he was still a little boy.

"It was an innocent child's game," he explains, "of going into mommy's room and playing with her make-up . . . and in general making a mess.

"Later, as my desire to express myself developed, the next step was making up daddy and his brother. How patiently they suffered at my eager but inexperienced hands!"

## **on stage at 6!**

"I couldn't have been more than 5 or 6 when I made my first public appearance in an Xmas play. That taste of acting whetted my appetite and my hunger for the stage grew greater with the passage of time.

"Bit parts in local school plays followed as I grew older.

"When my love of horror & monsterdom began is not quite clear in my mind but one thing I know for sure: the effects have been permanent. I first began experimenting in the quiet of my own home in St. Petersburg, Fla., creating first one fiendish face and then another with my make-up kit."

## **real life "ghoul"!**

At one point in his career the bestial Mr. Burke was caught in the act of digging up



An Original Creation: "The Old Caretaker"



Burke at Work at his Make-up Table in his Den.

a grave! "However, it was all right," he explained; "it was an Indian burial mound whose remains I was excavating as part of an archeological examination."

He has also, as a naval hospital corpsman, been acquainted with the sick & diseased.

"From the many views I have had," he says, "of different ways of life and the people who live them, I believe I have gained an insight into what makes people tick and have learned in some way the true feelings behind the faces of many men. It may have been this feeling which led me to portray these people and express for all to see what otherwise only a few would see."

## true horror

"The true horror that only nature can

visit on man, I have seen with my own eyes as a medical assistant. And, believe me, Nature is the superior creator of monsters! No make-up kit could copy Nature when she's in an evil mood or match her macabre details. But I believe that by assuming various faces and altering my physical appearance, by projecting my empathy with the person cursed with a natural horror, I can bring to the 'normal' world a better understanding of real people and their unfortunate afflictions."

To Johnny Burke, "horror is not an unbelievable thing. Rather, it is a condition of the mind manifested by facial & bodily distortion. Movies & like media make it possible for viewers to observe these conditions at second hand."



**Burke's Own Concept of the Phantom (Unmasked) that Haunted the Paris Opera's Catacombs.**



**The Mummy Stirs . . . the puppy & all the other people hastily depart!**

After centuries as Master of the Undead, Count Dracula—in the person of Bela Lugosi—will quench his nocturnal thirst for blood no more.

No longer can aged, wrinkled, brittle Ernest Thesiger influence Dr. Frankenstein in his unorthodox experiments with the mysteries of life & death.

Living mummies, 4000 years old, must look to other priests of Egypt for their tana leaves since George Zucco departed on the great ship of the ancients for the Netherworld of the Dead.

Lon Chaney . . . Lionel Atwill . . . Rondo Hatton . . . Conrad Veidt . . . Colin Clive . . . with us no longer.

Boris Karloff . . . Peter Lorre . . . Basil Rathbone . . . John Carradine . . . Vincent

Price . . . Glenn Strange . . . Tor Johnson—these are about all the "horror regulars" we have left. Ray Milland may possibly become identified with these roles. Of course, not to overlook Cushing, Diffing & Lee abroad. And, in this country, young blood Chris Robinson would very much like to play horror, monster & make-up roles, if Hollywood would cast him more frequently in these parts.

"The old masters of horror are fading away and," points out Johnny, "someone has to replace them. Why not someone who truly loves entertaining & the specialized field of the supernatural & horror?"

Why not, indeed?

Good Luck to *FAMOUS MONSTERS'* new monster discovery, John Burke. **END**

UMOC  
JOHNNY BURKE



UMOC—Ugliest Man On Campus—Johnny Burke as the Lyconthrope of Lorgo.



MIGHTY JOE YOUNG,  
a 1949 Harryhausen creation.



# SON OF KONG

**RAY HARRYHAUSEN—HIS INSPIRING LIFE STORY. FROM TEENAGE MONSTER FAN TO GROWNUP CREATURE CREATOR, MONSTER ANIMATOR No. 1, SPECIAL EFFECTS ACADEMY AWARD WINNER. BY THE MAN WHO WAS BORN TO TELL HIS TALE, HIS FRIEND FOR A QUARTER OF A CENTURY — FORTY ACKERMAN**

The first time I heard the name Ray Harryhausen was when its owner, then but a boy of 15, called me on the phone and introduced himself. That was probably about 1937, 21 years before the birth of *FAMOUS MONSTERS*. It was far from the last time I was to hear that name.

Shortly thereafter, Ray came to visit me. He had seen *KING KONG* revived at a neighborhood theater in Los Angeles and learned from the manager that the stills he (Ray) was crazy about had been borrowed from me. Afire with enthusiasm for Kong, young Ray arrived and I lent him the fotos he had fallen in love with so that he might have them copied.

## Kongophile #1

"Phile" means fan, and that was what Ray was already well on his way to being when I first met him. I remember when he caught up with my record on *THINGS TO COME* (standing at 31 times, today). Somewhere along the line he saw *KONG*



**Terry Moore plays Out of This World Piono, held aloft by MIGHTY JOE YOUNG.**



**The Ymir Captive! But can any chains of steel, forged by mere man, hold this Harryhausen masterpiece? (20 MILLION MILES TO EARTH, Columbia 1957.)**

**The Mighty Molluscoid flexes its muscles on San Francisco's famous bridge in IT CAME FROM BENEATH THE SEA (Columbia 1955).**



(Special Mention for this article is due Tim Dillebeck, Mark McGee, David Allen & Oels Kappel for spontaneous contribution of considerable amounts of research information on the films & techniques of Ray Harryhausen.)



**The Shape of Stings to Come as giant bee makes hives break out all over boy & girl in peril. (MYSTERIOUS ISLAND, Columbia '61.)**

for the 50th time . . . and the 75th. By the time, already some years ago, that Ray became assistant to his teenage hero, Willis O'Brien, master technician of the silent classic *LOST WORLD* and the sound classic *KING KONG*, Ray had seen *KONG* 90 times! So it is reasonable to assume that one historic nite in London, where Ray now has regular residence, or in Sicily or Italy while working on 20 *MILLION MILES TO EARTH*, or even on a brief visit back home to Malibu, Calif., Kong-lover #1 saw his favorite *KING* for the 100th time!

## when Ray turned FJA

Ray Harryhausen chaneeyed me into "The HunchbAckerman of Notre Dame" in 1941 and his effective mask won me a prize at the 3rd World Science Fiction Convention that year in Denver. He started out to make me an "Odd John" mask—albino hair, bulging frontal lobes, and all, as described by Olaf Stapledon in his superman novel of the same name—but the mask somehow came to grief (after quite a bit of grief of my own,

lying on my back in his backyard, breathing thru my mouth, my face baking in a plaster mold he was making of it, while his great dog Kong padded around occasionally sniffing me or licking my feet); the Odd John mask was not completed to Ray's satisfaction by the time of my departure for Denver and so a substitution was made of the Hunchback mask which he had previously created.

Somewhere among my 30,000 stills, posters, pressbooks, pocketbooks, scrapbooks, snapshots, etc., I recall a shot of me as the prize-winning Hunchback but I've been unable to unearth it at the time of going to press on *FM* #20. Perhaps in #21 . . .

But I have found a foto made at the time of another Harryhausen Original, a frog-human or *Akka* from the world-famous novel of mystery & monsters by A. Merritt, *The Moon Pool*. (A book, incidentally, which Geo. Pal, Bert Gordon or Walt Disney should film.) The home-made mask was considered sensational in those days and it is to be remembered that it was the product of a 17-year-old boy.



**Mighty Mollusk Makes Midget of Man on Nemo's MYSTERIOUS ISLAND (Columbia '61).**

Of course "boy" is not quite the proper word: *genius*.

## the genius grows

I continued to see Ray while he was completing his education and becoming more & more engrossed in his hobby, the character of which changed from making masks (he might have been another Pierce or Westmore) to making models.

He took a course in acting at LA City College, primarily to perfect himself in the understanding of how to project the animalistic passions, to master the facial expressions denoting fear, rage, hatred.

During this time he did considerable drawing of what today he probably considers childish doodles, some of which I published in an ancient fanzine of my own called *Imagination!* But, being of a somewhat childlike disposition myself, I have always cherished them, and for years they have graced a hallway (which I call my Ghoulery of Ancestors) in my home. I have temporarily taken 2 of these

teenhood drawings of Ray's from my wall to share with you. For many years it was his ambition to cause someone to faint while looking at his concept called Out to Lunch. Some girls have shrieked, other individuals recoiled in horror; if you should be the first person to faint while regarding the picture in these pages, have a friend rush us your name & address and we will air you a bottle of smelling salts by roc-mail.

## Harryhausen's horror

Ray made his first monster film short while still in high school. I don't remember this but learned it later from an interviewer, Dolph Sharp, who reported that: "With a borrowed camera and his mother's fur coat stretched on a frame in the backyard, he shot a picture of an animated prehistoric bear. The action was jerky but the illusion was so believable that his mother forgave the unauthorized use of her prize possession."

Today, Ray's mother & dad live in a beau-



Two hungry heads with but a single thought—breakfast!—as "baby" roc hatches from Texas-size egg and puts up o squowk far a couple of scrambled yeggs. (7th VOYAGE OF SINBAD, Columbia '58.)



Cyclops & Dragon battle for their lives in type of animation at which Harryhausen excels. (From 7th VOYAGE OF SINBAD, Columbia '58.)

tiful modern mansion in movie colony Malibu, their son's home built from proceeds of his highly exploitable talent.

"Ray was one of those fortunate, gifted people," continued writer Sharp, "who knew at an early age what his destiny would be and set about preparing himself accordingly."

If Ray ever showed me the prehistoric bear footage I have forgotten it but I do still recall after more than 20 years an impressive Jupiterian monster he created, a kind of ymir with wings, and a bit of a battle it did with a spaceship.

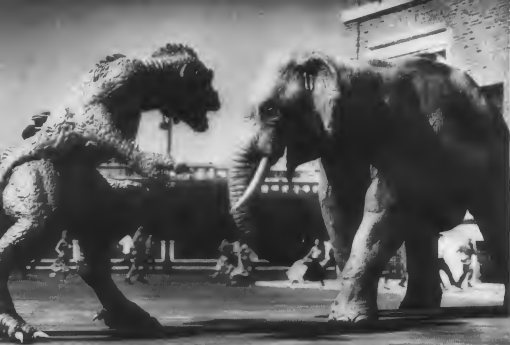
Then there was the terrific tentacled slug-like creature he created, patterned after H. G. Wells' description of his WAR OF THE WORLD Martians, and the sequence in technicolor which Ray did of the monster emerging from the missile long before Geo. Pal's technicians did their version.

One time in the early 40s Ray invited me over to his place and I spent a fascinating afternoon in his company having the wonders of his workshop and tabletop miniatures explained to me.

Ray took courses in film making at the University of Southern California in Los Angeles, studied sculpture & painting at Hollywood Art Center and the Art Students League in New York. His first job in filmdom was as an animator in 34 for Geo. Pal's Puppertoons! Later, for awhile, he produced his own short subjects, a series of 16mm fairy tales in puppet form.

## one good joe deserves another

Then came the great date in 1949 when I and other local imagi-movie lovers sat in the first nite audience and saw the first showing of MIGHTY JOE YOUNG with our friend Harryhausen's name in large letters—big, bold & clear—on the silver screen. Probably the people wondered why the spontaneous burst of clapping from a little section of the audience at that point; we were applauding "one of our own," a good joe (even if his name was Ray) whose work on MIGHTY JOE was his first big step on the way to a career of unique stardom.



The classic battle between ymir & elephant in 20 MILLION MILES TO EARTH (Columbo 1957). Horryhousen of his best.

Foto from Roy Horryhousen's own collection showing his creature from Venus in one of its earlier stages of growth in 20 MILLION MILES TO EARTH (Columbo 1957).



## two Rays meet

Somewhere along the way, I am not quite sure when (but I am quite sure it is too early in the morning—1 a.m.—as I write these lines to call up Mr. B. and check with him);—somewhere along the line Ray Harryhausen met Ray Bradbury and they became firm friends.

Ray Harryhausen read these lines in Ray Bradbury's work *The Fog Horn*: "The monster (an amphibious dinosaur) stopped and froze. Its great lantern eyes blinked. Its mouth gaped. It gave a sort of rumble, like a volcano. It twitched its heads this way and that, as if to seek the sounds now dwindled off into the fog. It peered at the lighthouse. It rumbled again. Then its eyes caught fire. It reared up, threshed the water, and rushed at the tower, its eyes filled with angry torment." Warner Bros. purchased the property. It was filmed as *THE BEAST FROM 20,000 FATHOMS* in 1953. Ray Harryhausen animated scenes like these (in Bradbury's own words): "The monster was rearing up. I had a glimpse of its gigantic paws, fishskin glittering in webs between the fingerlike projections, clawing at the tower. The huge eye on the right side of its anguished head glittered before me like a cauldron into which I might drop, screaming. The tower shook. The Fog Horn cried; the monster cried. It seized the tower and gnashed at the glass, which shattered in upon us." If you have not read this exciting short story for which Ray Harryhausen did some of his best animation, you may wish to locate a copy; it has been included in both hardcover & pocketbook form in Bradbury's collection known as *The Golden Apples of the Sun*.

Ray, Ray & FJA attended the preview of *THE BEAST* together. It is my recollection that the idea—thrillingly executed—of having the climax take place in an amusement park, with particular involvement with a rollercoaster, was Ray Harryhausen's own.

To be continued next issue: with verbal and photographic coverage of *IT CAME FROM BENEATH THE SEA*, *EARTH vs. THE FLYING SAUCERS*, *THE ANIMAL WORLD*, *7th VOYAGE OF SINBAD*, *MYSTERIOUS ISLAND* and other great Harryhausen hits.



Tentacles wrap around the Ferry Building's time tower, in San Francisco, as Harryhausen-inspired horror crawls out of the Bay in Columbia's *IT CAME FROM BENEATH THE SEA* (1955).

All Rome trembles before the might of the greatest monster since Coosor in *20 MILLION MILES TO EARTH* (Columbia 1957).







DEAD-LETTER EDITION

OFFICIAL NEWSPAPER OF THE FAMOUS MONSTERS CLUB

# HORRORS, IT'S HERE!

# The Haunt Ad Dept.



*Horrors of the Screen* has arrived, a new amateur 'zine covering the realm of film phantasy.

Now in its first issue, *Horrors of the Screen* offers a wide variety of terror material, including reviews of macabre classics, new releases, biographies of horror personalities, a special Hammer Films section in each issue, fan clubs, new books, special offers and much more. *Horrors of the Screen* is of interest to anyone concerned with horror motion pictures. The collector's edition alone runs over 50 photos in this 44 page magazine. Among the features in the first issue (the cover of which you saw reproduced on pages 2 & 3 of *FM* No. 19) are a review of famous silent horror classics, the biography of VINCENT PRICE and a special

18 page article on Hammer Films' *THE CURSE OF FRANKENSTEIN*. The entire magazine's contents are serious and make no effort to ridicule any films but rather accept them at face value.

Because of the limited circulation, cost of printing, mailing, etc., the publisher, ALEX SOMA, is



forced to charge 50c per copy. Some early customers, so pleased with what they received, have already re-ordered 2 or 3 copies. Forry Ackerman bought 5 for friends!

Send 50c for your copy of this exciting new fanzine to: Alexander Soma, *HORRORS OF THE SCREEN*, 619 Union Ave., Brooklyn 11, N.Y. Don't miss out on this limited offer!

**THE FRANKENSTEIN MONSTER** — an exclusive pose of Glenn Strange in elusive "autografoto" form is offered by JOHN ANDREWS, 405 Clark St., Fresno, Calif., for \$1 ppd. Johnny has more than one copy of this great signed still so don't hesitate to order yours . . . The book *DRACULA* and fotos of BELA LUGOSI from the same film are sought by JOEL BLOCK, 1946 - 75th St., Brooklyn 4, N. Y. . . . The fictional forms of DR. CYCLOPS, *THIS ISLAND EARTH*, KING KONG and *THE CREATURE FROM THE BLACK LAGOON* are greatly desired by DANNY COLE of 815 - 7th Ave. N.E., Calgary, Alberta, Canada

**HELP—MEN FROM MARS** (the script of the world famous Orson Welles' *WAR OF THE WORLDS* broadcast) plus *THE HORROR BEHIND THE PANEL*, both together in the first edition of a long out-of-print magazine from 1939, \$1.50 per copy ppd. from BOBBY BENSON, 915 So. Sherbourne Dr., Los Angeles 35, Calif. . . . \$3 for any 4 issues of *FAMOUS MONSTERS* before No. 9 is the offer of DALLAS GARRED of 662 Wolfs Lane (!), Pelham, NY, who also says he'll pay a good price for monster fotos . . . Dream or nightmare? GARY DREHER, 6402 Ridge Rd., Clarendon Hills, Ill., says he will part with all his back issues of *FM* — send no cash, just a bid for the bunch . . . *FM* No. 3 sought by RICHARD VOLIGNY,

2134 - 34th Ave., Oakland, Calif. . . . RONNIE GOUGH of 6738 S.E. 21 St., Portland 2, Ore., offers \$1.75 for *FM* No. 1, \$1.50 for No. 3, \$1.75 for No. 4 and \$1.50 for No. 6 . . . CHAS. MARRONE of 85-30 - 89th St., Woodhaven 21, N.Y., has 8 old used hard cover copies of *DRACULA* for sale; says "send letters, no money" . . . Wanted—Members for the official BORIS KARLOFF FAN CLUB, 2 years old, 200 strong, international in scope, club paper (*THE KARLOFF COURIER*)—send stamped, self-addressed envelope for full particulars to President BILL WARD, 719 Mountain View Ave., Monrovia, Calif. . . . For membership in *GHOST, INC.*, send s.a.e. (stamped-addressed envelope) to Pres. RONNIE READING, Pleak Rd., Richmond, Texas. Include foto of yourself . . . BILL RYAN, 1247 Dellwood Dr., Westlake, Ohio, doesn't want much, only old *BATMAN* and *DR. MIDNITE* comics, fotos of LON CHANEY as *THE PHANTOM OF THE OPERA*, nos. 1-3-4 of *FM* and stills of the *FRANKENSTEIN* monster (any actor) . . . BENNY ROBERTSON needs your help to build up a collection of sci-fi, horror & monster stills, pressbooks, posters, clippings and what-have-you "second only to Forrest J Ackerman's." If you can help out Benny, write him at 915 So. Sherbourne Dr., Los Angeles 35, Calif. . . . Monster Lover (who forgot

to sign his name) at 804 W. Idlewild, Tampa, Fla., nevertheless wants to purchase **FM** 1-3-4-5-6 . . . Stills, posters, etc. from silent serials of all sorts are earnestly sought by **DAN LEVITT** of 7520 Romaine St., Hollywood 48, Calif. . .

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Is it a raven? Is it a pterodactyl? Watch the Byrdie! (Larry Byrd, that is.)

Forest Hills 75, N.Y.; president, **DAVID KELL**. Dues \$1.50 a year, including all back issues of the club journal & subscription. A serious fancub dedicated to **KARLOFF**, **LUGOSI** & **CHANEY JR.** . . . You will want to read what **RAY BRADBURY**, **ROBERT BLOCH** and others have to say about **FJA** in **THE ACKERMAN-ZINE**, fanzine dedicated to sci-fi fan No. 1. For details inquire of the publisher, **BERNARD BUBNIS JR.**, 65 Walnut Ave., E. Farmingdale, Long Island, N.Y., including s.a.e. . . **IB MELCHOIR** is a member! **FORREST J ACKERMAN** has joined! **YOU** will be interested in **THE SHOCK MONSTER CLUB**, details for s.a.e. sent to Pres. **VILLARD**, 2013 Merle Dr., Montebello, Calif. . . **SCREEN WHIRL** is the exciting new fanzine of **ACE MASK**, first issue featuring the report of a visit from **FJA**, info on **BELA LUGOSI**, **EDGAR RICE BURROUGHS**, review of **POE** play **MURDERS IN THE RUE MORGUE**, and many other items of interest to fans of fantastic films. Send **ACE** a quarter for a sample copy at 22151 Robertson Blvd., Chowchilla, Calif.

# ASK ERIC



ANSWER MAN POSES WITH UNIDENTIFIED MANSTER

**Lawrence Rirklin:** **LON CHANEY** died 26 Aug. 1930, age 44.

**Fred Johnson:** You can find foto of **KARLOFF** as **THE MUMMY** in **FM** 1 & 4.

**Richard Klink:** **BELA LUGOSI** died 16 Aug. 1966.

**Tim Lavette:** In the original **DRACULA** Edward Van Sloan was Dr. Van Helsing and David Manners was Jonathan Harker.

**Boris Kessler:** **BORIS KARLOFF** is in **THE FLYING SERPENT** was shot to death in flight by the hero.

**Gary Lieberman:** You can find a picture of the 3-eyed mutant of **THE DAY THE WORLD ENDED** in **FM** No. 3, p. 13.

**Dorothy Westcott:** **FORRY ACKERMAN** was born 24 Nov. 1916, will be 46 this year.

**Len Michaels II:** You can see a picture of the **ANGRY RED PLANET's** **Bat-Rat-Spider** on p. 11 of **FM** No. 7.

**Michael Thomas:** **ROBERT BLOCH** was born on a motor-pycho while passing thru Chicago on his way to Weynawega, Wis., on 5 Apr. 1917.

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Yes, YOU, with this issue in your hands.

Or—pardon me—are those claws? Excuse me yelling at you, but I wanted to make sure I caught your attention. Now if you're already enrolled in the FAMOUS MONSTERS CLUB, this isn't news to you; but if you're one of those poor unfortunate unorganized Little Monsters who doesn't have

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# Can you outwit Dr. Acula?

In a number of past issues we have published popular SCREAM TESTS but these have frankly been designed more for luffs than for determining readers' genuine knowledge of monster films. Now, for the first time, according to the many requests for a serious quiz on creature pictures, we present this game of a quarter hundred questions and answers, created to test

the extent of your familiarity with titles, actors, characters, etc., of famous monster films. If you score 75% or higher, you are entitled to think of yourself as an M.D.—Doctor of Monsterology. On the other hand, if you fail to score at least 75%, you are a D.M.—Dead Monster!—and as such should research all back issues of FM before attempting our next test!

1. Boris Karloff was in both **BLACK FRIDAY** and **THE BLACK SLEEP**: true or false?
2. Elsa Lancaster played **THE BRIDE OF FRANKENSTEIN**: true or false?
3. **THE BODY SNATCHER**, costarring Karloff & Lugosi, was based on a novel by Jack Finney: true or false?
4. **WEIRD WOMAN**, starring Lon Chaney Jr., was from the novel "Conjure Wife" by Robert Bloch: true or false?
5. **THE AMAZING COLOSSAL MAN** was the sequel to **WAR OF THE COLOSSAL BEAST**: true or false?
6. Bela Lugosi's real name was Bela Blasco: true or false?
7. Wm. Alland played the Mutant in **THIS ISLAND EARTH**: true or false?
8. **THE SHE CREATURE** starred Maria French and was produced by Bert I. Gordon: true or false?
9. Irving Pichel, who had a prominent part as an actor in **DRACULA'S DAUGHTER**, was the director of **DESTINATION MOON**: true or false?
10. **THE DEVIL DOLL** was based on A. Merritt's "Creep, Shadow!", starred Erich von Stroheim, true or false?
11. Dr. X starred Geo. Zucco: true or false?
12. One of the following did not play in the various versions of **DR. JEKYLL & MR. HYDE**. Which one? John Barrymore, Emil Jannings, Spencer Tracy, Fredric March.
13. Robby the Robot was introduced in the film **THE DAY THE EARTH STILL STOOD**: true or false?
14. In which film did Lon Chaney Jr. appear, **CYCLOPS** or **DR.**

- CYCLOPS**?
15. "The Edge of Running Water" was the basis of which Karloff film?
16. **REVENGE OF THE CREATURE** was the 3d in the **CREATURE FROM THE BLACK LAGOON** series, following **THE RETURN OF THE CREATURE**: true or false?
17. Simone Simon starred in **THE CAT PEOPLE**. Who played her role in **THE CURSE OF THE CAT PEOPLE**?
18. **THEY CAME FROM OUTER SPACE** was based on an original screen treatment by Ray Bradbury: true or false?
19. The last of his pictures that Bela Lugosi was alive to see was: **BRIDE OF THE MONSTER**? **THE BLACK SLEEP**? **PLAN 9 FROM OUTER SPACE**?
20. Fay Wray & Vincent Price costarred in **THE MYSTERY OF THE WAX MUSEUM**: true or false?
21. Which one of the following did not appear in **THE OLD DARK HOUSE**? Claude Rains, Boris Karloff, Raymond Massey, Charles Laughton?
22. Robert Louis Stevenson's **MURDERS IN THE RUE MORGUE** starred Bela Lugosi: true or false?
23. **THE UNHOLY 4**, with Lon Chaney Jr., was a remake of his Father's silent **UNHOLY 3**: true or false?
24. Boris Karloff & John Barrymore were in **THE MAD GENIUS**: true or false?
25. The name of this magazine (no fair peeking) is **FAMOUS MONSTERS**: true or false?

## ANSWERS TO MONSTEROLOGY QUIZ

1. False; he was in **BLACK FRIDAY** only; Lugosi (among others) was in **THE BLACK SLEEP**.
2. False; **THE BRIDE OF FRANKENSTEIN** was played by (spelling) Elsa Lanchester.
3. False; Robert Louis Stevenson authored the story; it was "The Body Snatchers" that Jack Finney wrote, which on the screen became **THE INVASION OF THE BODY SNATCHERS**.
4. False; Fritz Leiber Jr. wrote it.
5. False; just the other way around.
6. False; Bela Blasco.
7. False; Wm. Alland was the producer.
8. False; Marie English starred in the Alax Gordon production.
9. True.
10. False; the book was "Burn, Witch, Burn!"; the star, Lionel Barrymore.
11. False; Lionel Atwill.
12. Emil Jannings.
13. False; Robby first appeared in **FORBIDDEN PLANET**; and the picture was **THE DAY THE EARTH STOOD STILL**, not **STILL STOOD**.
14. Bert Gordon's **CYCLOPS**; Albert Dekker was the star of **DR. CYCLOPS**.
15. **THE OEVIL COMMANDOS**.
16. False; there was no **RETURN OF THE CREATURE**; there was a **CREATURE WALKS AMONG US**, which was the 3d and final film of the trilogy.
17. Simone Simon!
18. False; Bradbury's 28,000 word treatment was for **IT CAME FROM OUTER SPACE**.
19. **THE BLACK SLEEP**, which he attended with his wife, son (Bela Jr.), Mo. 1 fen (Richard Sheffield) and editor of FM, among others. A short time later, before **PLAN 9** was released (originally previewed as **GRAVE ROBBERS FROM OUTER SPACE**), Lugosi lay dead in his Oracle cap in a funeral parlor a few blocks from the theater which had premiered his picture.
20. False; Fay Wray was with Lionel Atwill in **THE MYSTERY OF THE WAX MUSEUM**; Vincent Price starred in **HOUSE OF WAX**, its remake.
21. Claude Reins got left out of the house.
22. Bela Lugosi played Dr. Mirakle in **MURDERS IN THE RUE MORGUE**, alright, only Edgar Allan Poe wrote it—not Stevenson.
23. There was an **UNHOLY 4** with Peulette Goddard but it had nothing to do with althar the silent or talking version of the Tod (author) Robbins-Tod (director) Browning **UNHOLY 3**, both of which starred Lon Chaney Sr.
24. True.
25. False! Unless the printer goofed it's not **MONSTARS** (that's a magazine devoted to Scotch stars like Host Gibson and Host Mori) but **THE FAMOUS MONSTERS**.

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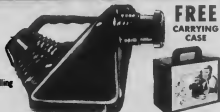


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sweetness which attracts the unsuspecting in-  
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Digestive juices then dissolve him. When the  
insect has been completely absorbed, the trap  
reopens and prettily awaits another insect!

**FEED IT RAW BEEF!** If there are no insects in  
your house, you can feed the traps tiny slivers  
of raw beef. The plant will thrive on such  
food. When there is no food for the traps,  
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**EASY TO GROW!** The VENUS FLY TRAP bulbs  
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**NO POWER AT ALL  
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NO ELECTRICITY!  
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All you need is LIGHT to run this scientific ATOMIC ENERGY ENGINE. The brighter the light—the faster it will spin. Resembles a light bulb (made of quality glass) with a heavy-duty base. Sits anywhere, 6 inches high. No parts to wear out—nothing to get out of order. Any kind of light will cause it to turn—even under water! A truly fascinating and mysterious novelty. Only \$1.75 plus 25c postage & handling.

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You can now obtain photos of MONSTERS from HORROR MOVIES, SCIENCE FICTION films, HORROR ACTORS, WESTERN and TARZAN MOVIES, POPULAR MOVIE and TV STARS and many other terrific subjects. Scenes from CLASSIC HORROR FILMS featuring such greats as LON CHANEY, BELA LUGOSI, BORIS KARLOFF, LON CHANEY, JR. and CHRISTOPHER LEE are our specialty. Available are photos from almost all movies made from 1914 to the present.

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EXPECT IT TO HISS! SIT  
ON IT! FLOAT IN WATER  
WITH IT! HAVE FUN  
WITH IT!**



You'll love this real crazy fun-provoking **WIGGLY 10-foot RUBBER SNAKE**. It automatically coils around in a circle to become an air pillow. When wrapped around the body it aids in floating and swimming. Just walk into a room with this **SNAKE** coiled around you and listen to the screams! \$1.98 plus 25c postage & handling.

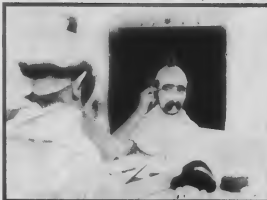
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# OFFICIAL MAKE-UP KIT

**This natural latex rubber make-up kit was especially designed by FAMOUS MONSTERS, and is devised so that all types of character and monster faces can be created easily. Latex adhesive (harmless to the skin)**

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This fabulous kit contains: • Latex rubber bald scalp • 4 noses • Devil horns • Scar piece • Mustache • Bottle of Latex Adhesive • Black and brown make-up pencils • Complete booklet of instructions • 4 cheek pieces • 2 chins • Pointed ears • 3 different artificial hair pieces • Goatee • 5 colors professional grease paint • Eye-patch. Only \$4.95 plus 25c postage & handling.

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### FOR LESS THAN 5 CENTS!

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Now—you and every member of your family, and your friends, can have your own prints of precious photos. Wonderful, amazing new ROLLAPRINT lets you make print after print after print in just a few seconds . . . from any popular size black-and-white or color negative, up to 3 1/4" x 4 1/4". No skill required. No "laboratory" or "dark room" needed. Dries immediately, has permanent finish, won't fade. Now anyone can make beautiful, finished prints! Entire kit comes complete with ROLLAPRINT PRINTER, CHEMICALS (in leakproof, spillproof, breakproof plastic bottles—enough to make 100 prints) and box of 100 ROLLAPRINT PHOTO PAPER. All for Only \$9.95.



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TEACHES THE MIRACLE  
OF PLANT LIFE



SEEDS ARE PROTECTED FROM THE HOT SUN UNTIL PROPER MOISTURE AND TEMPERATURE BRING THE LITTLE PLOTTING BEGINS.



SEED SPLIT APART AS THE ONLY GREEN SHOOTS FORCE ITS WAY TO THE SURFACE AND SUNSHINE.



THEY BEGINS TO APPEAR AS PLANT SEEDS. THE SEEDLING IN THE SUN PROMOTES THE SEED'S GROWING, FROM INSIDE THE SOIL AND MOISTURE CAREFULLY SURROUND BY NATURE. FROM THE SEEDLING, SEEDLING AND PLANT, THE PLANT IS TURNED TO COME FROM THE SEEDLING. SEEDLING PLANTS TO BEGINS THE LANDSCAPE.

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## JUST WATER AND WATCH THEM GROW



- ★ A LIVING, GROWING HOBBY FOR THE ENTIRE FAMILY
- ★ CAN BE TRANSPLANTED TO YOUR HOME GARDEN
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THIS COUPON WILL START  
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UNIVERSAL SIZE FITS ANYONE



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← 2 inches →



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OVER  
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# TEACHBUG

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is a  
mans  
best  
friend!**



JUNCTION



edited  
by bones